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ABSTRACT

A collection of suggestions is presented for ways in which second langage students can be encouraged to express real feelings, opinions, and judgments within their level of linguistic competence. Sections are included which focus on dialogue, grammar, vocabulary, narratives, and culture as content areas for which lesson plans can be devised to promote the sharing of facts (about the self and the world); feelings, ideas, and judgements; and imagination. The section on dialogues suggests personalized question-answer sessions, use of Likert-type scales, and role-play and simulation to promote student participation. The section on grammar recommends weather and news reporting, personalized completion exercises, interviews, a simulated phone call to a native speaker, conversation cards, a "stump-the-teacher" game, captioning pictures, and chain stories. The vocabulary section lists student-prepared warm-ups, true-false statements, scrambled sentences, drawing pictures from a description, guessing games, jigsaw puzzles, ranking of likes and dislikes, captioning or describing pictures, a group story, and use of want ads, advertisements, and poetry as techniques for personalizing language instruction. A variety of activities based on a Spanish short story are outlined in the section on narratives, and suggested activities related to culture include jigsaw puzzles, use of Socratic questions, personal experiences, making evaluations about story characters' behavior, and creating a culture-specific dialogue from an existing one. (MSE)

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STRATEGIES FOR PERSONALIZATION IN THE LANGUAGE CLASSROOM

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CONTENT AREA OF LESSON PLAN	KIND OF INFORMATION SHARED		
	A. FACTS (SELF AND WORLD)	B. FEELINGS, IDEAS, JUDGMENTS	C. IMAGINATION
I. DIALOGUES	Student Warmup *Q/A Personalized[1] *Remembering Responses Interviews -Conversation Cards -Stump the Teacher TF Scrambled Sentences Rose Technique Jigsaw Puzzle	*Q/A Personalized *Remembering Responses Interviews -Conversation Cards -Stump the Teacher *Likert Scale	*Role Play, *Simulation *Extended Dialogue Interviews *Create a Dialogue
II. GRAMMAR	*Personalized Completion *Remembering Responses *Interviews *-Conversation Cards *-Stump the Teacher Rose Technique Student Warmup *Weather, news Keep Them Guessing	*Personalized Completion *Remembering Responses *Interviews *-Conversation Cards *-Stump the Teacher	Group Story Interviews -Conversation Cards Keep Them Guessing *Chain Story *Captions
III. VOCABULARY AND IDIOMS	*Student Warmup Personalized Completion Remembering Responses Interviews -Conversation Cards -Stump the Teacher *TF Scrambled Sentences *Rose Technique *Keep Them Guessing *Jigsaw Puzzle	Personalized Completion Remembering Responses Interviews -Conversation Cards -Stump the Teacher *Ranking	*Visuals-Story Interviews -Conversation Cards *Group Story *Want Ads *Advertisements Chain Story *Cinquain Poetry Captions
IV. NARRATIVES	*Student Generated Review *-TF (TF Scrambled) *-Multiple Choice *-Incomplete Statements *-Either/or Questions *-Inferential Identification Jigsaw Puzzle	*Personalized Q/A *Likert Scale *Sentence Builder *Evaluation of Reading *Ranking	*Interview Characters *Change Story *Create Story *Role Play
V. CULTURE	*Jigsaw Puzzle *-Culture *-Proverbs	*Socratic Questions *-Personal experience *-Make evaluations Likert Scale	Role Play Simulation *Create a Dialogue

[1]All activity types in this booklet are illustrated with examples. Sample activities can be found wherever an item is starred in a section of this grid.

INTRODUCTION

Most educators would probably agree that one of the primary goals of education is to provide a learning environment that fosters optimal personal growth—that creating a more personalized and communicative classroom climate is of primary importance if each person is to have the chance to develop to his or her fullest potential. The need for personalizing our classrooms seems clear and virtually indisputable. But how do we realize this goal? By what practical, workable means can we create the kind of classroom atmosphere that will be conducive to greater personal growth? The materials included in this compilation offer a way in which a more person-centered environment can be created via classroom activities.

Any environment we create is a product of our expectations—what we ask of our students and what they expect from us. If we examine the student role in many of our classrooms today, we might get an insight into what our expectations are. Too often, that student role tends toward the subservient. In a very subtle way, we teachers often tell students by the nature of our questions and our statements to them that we are not interested in their thoughts or opinions; what matters is what the book says, or what the teacher says. We often ask questions expecting one correct answer: we are looking for one correct verb form, the proper ending on an adjective, the proper intonation, the appropriate substitution or transformation. Too often, students are not expected to say something important. We are content if they say nothing, as long as they say it correctly. But the student role can be different, and, indeed, is becoming different in many modern language classes where a more person-centered approach focuses upon the teacher and the students as people who have much to contribute—who have the potential to say important things or things that really matter to them. The materials contained in this booklet suggest ways in which students of a second language can be encouraged to express real feelings, opinions, and judgments within their level of linguistic competence.

In order to see how this goal can be accomplished, we must first examine the background against which we are working—the interactions that occur in the second language classroom and the roles that teachers and students are taking. In any exchange, the persons involved will be doing one of two things: they will either be *giving* information of some sort, or they will be *obtaining* information. The roles that a teacher or student can assume are those of either an *information giver* or an *information getter* whenever they talk to each other.

The teacher as information giver is typically a disseminator of information. He or she is the "storehouse of knowledge" about the language and culture—the authority on the subject—and holds a basic core of information to give to the students. The teacher might explain to the students how a given grammatical concept functions in the second language—how the past tense is formed, for example. As information getters, the students are passive recipients of this knowledge. In the role of information givers, the students give the learned material back to the teacher. They may do a drill, for example, manipulating the linguistic pattern appropriately and showing the teacher their mastery or lack of mastery of the concept. Often, then, the students' role is that of manipulator of language forms. Another way the teacher typically functions as information getter becomes apparent as the students perfor[illegible]guistic tasks: he or she obtains information about their progress and provides evaluative feedback on their pe[illegible]mance. As students receive this feedback, a new cycle of interaction begins.

This description outlines the typical or fundamental roles that teachers and students assume in our classrooms. Although the pattern of interaction is a valid one, it is not sufficient in and of itself. Teachers and students are not giving or getting as much as they can if these are the only roles they can assume. In the 1980s, when a more personal education is the goal of instruction, it seems incongruent that students should spend their time only as *passive recipients* of neutral lesson content and manipulators of language forms and cultural facts.

We all want students to be more active, personally involved, and communicative. We would like to create a classroom environment where people have greater expectations from one another. To attain this goal it will be necessary to go beyond the fundamental roles described above, not replace them.

What are these expanded roles like? After having done some manipulative language practice, students now have a certain amount of control of a given grammar point—the past tense, for example. The role can now expand beyond that of a manipulator of language forms to that of a communicator of personal information—real feelings, ideas, judgments, and facts about themselves.

While linguistic accuracy is emphasized when students are in the role of manipulators of language forms, the message itself becomes most important when they are acting as communicators. Here we may tolerate a few errors so that we don't interrupt or deny the message. We will want to convey to the students our feeling that WHAT they are saying is of primary importance at this time, and not HOW they are saying it (within reason). But we will have to structure our communicative settings and activities so that students are asked to talk about themselves WITHIN THE LIMITS OF THEIR LINGUISTIC CAPABILITIES. It is important not to frustrate them or make them feel inadequate. We want them, instead, to feel successful in the role of communicator. In order for students to succeed in expressing themselves in the new language with relative ease, our roles as teachers have to expand, too. In setting up situations that provide more opportunities for students to express themselves without undue frustration, use the language actively and meaningfully without feelings of inadequacy or pressure, and feel free to speak in an atmosphere that is warm, personal, and nonjudgmental, the teacher becomes a facilitator of learning.

The activities suggested in this booklet provide some ideas for creating a communicative environment where each person can assume a more active role. This is no easy task, and must be done with forethought and an intelligent assessment of the students' capabilities. Using the models provided here should greatly facilitate this important task for the teacher who wishes to personalize his or her classroom. Ideas for building information-sharing of a personalized nature into lesson plans will be described in detail.

DIALOGUES

SECTIONS A AND B: **FACTS, FEELINGS, IDEAS, JUDGMENTS**

PERSONALIZED QUESTION/ANSWER

Personalized questions are created around the themes, language, and structures of the dialogue, and students are asked to communicate information about themselves to the others in the class. The teacher must be very careful, however, to use personalized questions appropriately. They should never be used as a "front" for more manipulative drilling, but should be directed to students in a warm, personal way. Show interest in students' answers, respond to them personally, make appropriate comments, and include others in the discussion.

Example: The dialogue in the text is about several young people looking at a family picture album and discussing some of the photographs. Supplements to the dialogue include vocabulary for family members and some adjectives that describe a person's physical appearance.

SAMPLE PERSONALIZED QUESTIONS:

1. (Students have been asked to bring in a picture from a family album and prepare to answer questions about it.)
   a. Who is in this picture?
   b. Describe the family member to the class, basing your description on the picture.
   c. Describe that same family member today. How has he/she changed?
2. Do you like the photographs of yourself in the album?
3. Does your mother (father, brother, sister, aunt) like it when you take his/her picture?
4. Describe a place where you are happy.
5. Where do you like to go with your family?

When using personalized questions, teachers should be careful to avoid asking individuals to answer if they are not comfortable doing so. Do not ask questions that may be painful for someone, or that would be too personal in a normal conversational exchange in the native language.

REMEMBERING RESPONSES

After students have answered several personalized questions, others are called upon to repeat individual responses. If a student cannot remember what someone else said, he or she directs the personal question to that class member, thereby practicing questioning techniques in a personalized context.

Example: **QUESTION PHASE:** Use the same kind of personalized questions as in the *PERSONALIZED QUESTION/ANSWER* activity.

REMEMBERING PHASE:

1. Who remembers where John is most happy?
2. Who remembers where someone else likes to go with his family?
3. Who likes to look at pictures of nude babies?
4. What was George's favorite picture?
5. Is Jenny's sister blonde or brunette?
6. Does Jerry's father like to have his picture taken?

Asking students to remember each others' responses has several affective outcomes: students learn that WHAT they say is important, since it has become the content of the lesson; students are encouraged to actively seek information and show an interest in each other; people in the classroom learn a lot about one another in this relatively simple activity, and tend to remember it for a longer time.

SECTION B: FEELINGS, IDEAS, AND JUDGMENTS

LIKERT-TYPE SCALES

Students are presented with a series of statements about a single idea drawn from the dialogue. They express their own feelings by indicating the extent to which they agree or disagree with each statement, using a scale of 1 to 5, where "1" represents "Strongly disagree" and "5" represents "Strongly agree."

Example: The following statements might be used after the "Family Album" dialogue discussed previously. The statements are designed to help the students become aware of their feelings and to express the degree to which they like to spend time with their families.

_____I enjoy family reunions.
_____I think holidays are most fun when the whole family gets together.
_____I enjoy it when my cousins come to visit.
_____It's fun to look at our family album.
_____I'm happy when my family and I go to the country for a picnic.

Students get reading comprehension practice if these items are presented in written form (on an overhead or dittoed handout), but the items could also be presented orally, affording listening comprehension practice. The teacher might want to dictate the statements first, and then use that list as a basis for the personalized activity. Such a procedure combines listening and writing practice with reading comprehension; reactions to the scale items are then used as the basis for speaking practice.

FOLLOW-UP

1. *Interpretations:* Students add up their responses and read an interpretation of their scores. Interpretations tend to be more fun and less threatening if they are in the lighter vein.

   Example:

Score	Interpretation
5-11	You must be the original Lone Ranger!
12-18	Well, you might like to visit the Waltons but you wouldn't want to live there.
19-25	You could be the editor of *Family Circle!*

2. *Whole-class discussion:* Students may volunteer to share their scores and explain their reactions to the items.
3. *Paired discussion:* Students learn more about each other by discussing with a partner their response to each statement.

Variation

This format can be adapted for use in discussing *several* dialogue-related topics at once, rather than treating only a single aspect.

Examples: "Family Album"

_____I enjoy family reunions.
_____I like to eat lunch in the cafeteria.
_____I like to take pictures.
_____I prefer large parties.
_____I am happy when I'm in school.

A series of statements like this may be presented. The follow-up might be done as for the above example; there would be no total score interpretation, however. The statements can also be flashed one at a time on the overhead projector as stimuli for whole-class discussion.

SECTION C: IMAGINATIVE MATERIALS

ORIGINAL DIALOGUE, EXTENDED DIALOGUE, ROLE-PLAY, SIMULATION

Because these activities are interrelated, they are treated together in this section.

Instructions:

ORIGINAL DIALOGUE: Using the dialogue in the text, *vary the facts or situations:* create and write down the resulting new dialogue.

EXTENDED DIALOGUE: Take the dialogue characters *beyond the point at which the original dialogue ends.* Extend the dialogue by creating the conversation that might occur subsequent to the one in the text.

ROLE PLAY: (1) enact the original dialogue, with or without variations; (2) act out the dialogue created or extended in the activities described above; (3) act out situations suggested by the original dialogue (extemporaneously).

SIMULATIONS: Add to the psychological reality of role-plays by using the realia, props, etc. suggested by the situation. Various role-plays may be combined into one simulation.

Examples: With a dialogue about taking a journey on a train, the following activities might be used to encourage creativity.

ORIGINAL DIALOGUE: Change the characters taking the train ride to two or more people of an entirely different character, two or more famous personalities, or two or more people the student knows (maybe including him or herself in the new dialogue.)

EXTENDED DIALOGUE: In the original dialogue, the story ends as Marie is getting on the train, carrying flowers for an aunt she will be visiting. Imagine that after she gets on the train, she goes into a compartment in which one of the passengers is very allergic to flowers of that type. Write the dialogue that would follow.

ROLE-PLAY:
(1) Enact the roles of the original characters in your own words.
(2) Present in groups or to the whole class the dialogues created or extended above.
(3) You want to buy a ticket for a city in the target culture, but you're short by a very small sum. Act out the dialogue you might have with the ticket vendor and/or another customer in line.

SIMULATION: Teachers can create a simulation of events such as those in the dialogue by bringing in realia and props appropriate to the situation. In the train station dialogue above, for example, tickets, schedules, and pictures of various scenes associated with train travel would be valuable and interesting additions to the lesson. Students could set up an information desk or ticket booth, role-playing customers and vendors or travel agents. For dialogues relating to food items or stores, ads from target culture newspapers or circulars from supermarkets would be useful in a simulation of a grocery store scene. Students are especially interested in ads or circulars in which new and interesting brand names are featured. They can be encouraged to compare prices in their own culture and the foreign country.

GRAMMAR

SECTION A: **FACTS**

WEATHER AND NEWS REPORT

One way of personalizing the classroom and changing the student role is to ask individual students to be responsible for warm-up activities from time to time. Once students have learned some weather expressions and can use the past tense, they have the necessary structures to make up a short weather report and give a succinct synopsis of any news that they find interesting. Each day a different student takes the responsibility of presenting these reports to the rest of the class.

SECTIONS A AND B: **FACTS, FEELINGS, IDEAS, JUDGMENTS**

PERSONALIZED COMPLETION

In this activity, learners are given open-ended sentences to complete in whatever way they choose. The sentences are structured so that they afford practice in using specific grammatical concepts meaningfully to convey real information about themselves.

In constructing such sentences, be careful that they encourage a *divergent* type of answer—that is, a variety of answers is possible and likely. *Convergent* completions requiring one "correct" answer are not appropriate.

Example: Expressions of quantity

1. I am very happy when I have a lot of_____.
2. I am afraid when I have too much_____.
3. I am unhappy when I have very few_____.
4. My mother never has enough_____.

Completions can be given on dittoed handouts or dictated. If they are dictated, the teacher might consider doing the dictation with students at the blackboard. When students complete the sentences, a variety of answers can be pointed out at the same time.

Example: Adjective agreement Complete with an appropriate adjective.

1. My French course is_____.
2. For me, winter is_____.

Follow-up: Students may be asked why they have completed the sentences as they have. The focus of these discussions should be on the content of the student's answers, not primarily on the form.

Example: Subjunctives

1. I want my English teacher to_____.
2. I am afraid that_____.
3. I am sorry that_____.
4. If I don't do my homework, I must_____.

Example: Comparatives

1. That dress is pretty, but my sister's is_____.
2. My brother is intelligent, but my teacher is_____.
3. This pie is good, but that cake is_____.

REMEMBERING RESPONSES

As in the dialogue activity, this technique can be used as a follow-up to personalized questions or personalized completions as follows:

Example: Possessives

Sample Questions for Question Phase:

1. What is your favorite song?
2. What is your favorite restaurant?
3. What is your brother's name?

Sample Questions for Remembering Phase:

1. Who can remember someone's favorite song?
2. Where is Susie's favorite restaurant?
3. What is George's brother's name?

Example: Superlatives

Sample Questions for Question Phase:

1. Who is the most amusing person you know?
2. What is the most interesting course in school?

Sample Questions for Remembering Phase:

1. Who said math is the most interesting course?
2. Who's the funniest person in Harry's family?

Example: Subjunctive

Sample Personalized Completion Phase:

1. I want to_____.
2. I'm going to_____on Saturday.

Sample Activity for Remembering Phase:

Students in the class are asked to remember what someone else wanted to do, and they tell that person that they hope, want, doubt (or some other construction with the subjunctive), that that person can do what he or she mentioned.

INTERVIEWS

Interviews can take a variety of forms, but basically the activity involves conversations between two people designed to elicit some predetermined kind of information from the person being interviewed. Some variations are as follows:

1. PHONE CALL TO A NATIVE SPEAKER

Students can be asked to get specific information from native speakers of the target language by interviewing them on the telephone. (Naturally, the teacher must be able to contact a native speaker or a retired language teacher and make arrangements for this activity.) Questions to be asked could be structured to provide practice for particular grammatical structures; interviews could also be highly unstructured. This technique provides a very meaningful way to practice grammar in a real context – for real communication. It also permits personalized conversation in a totally audio mode, unstimulated by visual cues.

CONVERSATION CARDS*

Pairs of students are given cards that direct them to ask each other personal questions using grammatical structures they are studying.

Example: Practicing English verbs in the passé composé conjugated with *avoir* or *être* or English verbs in the past tense.

Sample Questions on Cards:

Card 1 Ask your partner . . .

1. when he/she got up this morning
2. if he/she took a shower or a bath
3. if he/she ate breakfast
4. if he/she arrived on time for school

Card 2 Ask your partner . . .

1. when he/she went to bed last night
2. if he/she brushed his/her teeth
3. if he/she drank some warm milk
4. if he/she fell asleep right away

You might want to develop a third conversation card for the activity, making it appropriate for groups of three. A "checker's card" has proven very useful in this activity, since some students want to be certain that their questions were posed correctly. Such a card might look like the one below, to be used with the cards given in the example above.

Card 3 (CHECKER)

Questions for Card 1

1. Quand est-ce que tu t'es réveillé(e) ce matin?
   (OR) Quand t'es-tu réveillé(e) ce matin?
2. As-tu pris une douche ou un bain?
   (OR) Est-ce que tu as pris une douche ou un bain?
3. As-tu pris le petit déjeuner?
   (OR) Est-ce que tu as pris le petit déjeuner?
4. Est-ce que tu es arrivé(e) à l'heure pour l'école?
   (OR) Es-tu arrivé(e) à l'heure pour l'école?

Questions for Card 2

1. Quand est-ce que tu t'es couché(e) hier soir?
2. Est-ce que tu t'es brossé les dents?
3. As-tu bu du lait chaud?
4. Est-ce que tu t'es endormi tout de suite?

The checker takes the responsibility of verifying for his or her classmates that their questions have been asked properly. Then everyone in the group listens to the responses given by the person to whom the questions are addressed. Students may be asked to report these answers orally or in writing.

*Bonin, Thérèse M. and D. Birckbichler, "Real Communication through Conversation and Interview Cards," *Modern Language Journal*, 59 (1976): 22-25.

STUMP THE TEACHER

Using the interview technique as in CONVERSATION CARDS, students conduct the interview phase of the activity and then form two teams. Each half of the class competes to stump the teacher as follows:

One student takes the information obtained during the interview and tells it to the rest of the class. All members of the class – except the teacher – can take notes. When three or four of the students have presented their interview information in this way, the "teams" take turns asking the teacher questions about the information. The team with the most questions that stump the teacher wins.

This activity helps students in several ways: their role becomes more active, as they are the ones seeking information from the teacher and can verify its accuracy; they remember and value the information obtained in the interview with their peers; and they get practice in questioning techniques, which are often slighted in conventional instruction.

SECTION C: **IMAGINATIVE MATERIALS**

CAPTIONS

Students can exercise their creativity and their skill in using the second language if they are asked to think of a caption that fits a picture taken from a magazine or other source. Pictures can vary widely in subject matter, but students seem to enjoy those that depict people whose faces show specific emotions – fear, joy, sadness, anger, etc. – or if they depict famous people – politicians, actors, singers, etc. With pictures depicting emotions students can practice using the subjunctive, for example, or the caption can be unstructured.

Variation: Cartoons, such as Peanuts, are given to the students with the words removed. Students then create a dialogue, individually or in a group, based on their perceptions of what is happening in the cartoon.

Captions and dialogues created in the above activities can be shared with the class and subsequently displayed on bulletin boards. (The activity should be fun for students. It is possible, however, that some students will not find a particular cartoon inspiring or humorous. If individual students are unable to think of a caption for a particular picture, they should be free to choose another picture or cartoon, or to "pass".)

Example: Students are given the opportunity to think of a caption for the following cartoon. (This particular cartoon is appropriate for a unit such as "Una visita al médico," *Modern Spanish,* Unit 12.)

Sample captions:

"No more tequila for you, Mrs. Slusher."
"You say that birds have been following you around?"
"Really, now, Mrs. Slusher, how can I cure it if you won't let me see it?"

TRUE-FALSE SCRAMBLED SENTENCES

Students and/or teachers can prepare these sentences using vocabulary or idioms the students have been learning. When the teacher has shown the students how the technique works, students can generate the materials for this activity.

Example: Idioms using *to be* in English, *avoir* in French, *tener* in Spanish such as "to be cold," "to be afraid," "to be hungry," "to be ashamed," etc.

Students unscramble the following statements. The statements are scrambled in "chunks" or meaningful units—compound verbs remain together, adjectives remain with their nouns, etc.

1. water/fish/are afraid of/usually

   Unscrambling the sentence yields:

   "Fish are usually afraid of water."

Students determine whether the statement is true or false. When correcting a false statement, they are encouraged not simply to insert or remove negatives.

2. I/if/sweater/put on/am hot/I

   Unscrambling the sentence yields:

   "If I am hot I put on a sweater."

The statement is false, and two possible corrections might be:

"If I am cold, I put on a sweater."
"If I am hot, I take off my sweater."

ROSE TECHNIQUE*

This technique is especially good for practicing nouns and prepositions.

Students are placed in pairs or small groups. Each student has a blank piece of paper. He or she listens to his or her partner or to the one student in the group who has a picture to describe. (The teacher can provide the picture to be described or each student can generate an original picture.) As the partner describes the picture, the student tries to draw a rough duplicate according to the description. (Keep in mind we are not testing artistic ability, but rather the ability to listen and communicate effectively.)

Example: The lesson is on the rooms of the house and furniture:

Students are asked to draw a floor plan of their own bedroom, imagining the way it would look from an aerial view and indicating in the plan the location of windows, doors, lamps, tables, and other pieces of furniture. Each student must try to describe his or her picture accurately enough so that the partner or other students in the group can reproduce it from the description. A description might be as follows:

> "My room is square. There is a door on the left and a window on the right. Next to the door, on the right, is a table. The bed is under the window. There is a round rug in the center of the room . . ."

Students might find it necessary to interrupt one another and ask a question in the target language or clarify a description as the activity proceeds. Successful completion of the picture indicates that the students can communicate effectively in the second language.

*Adapted from Rose, Suzanne, et al., *The Development of a Measure to Evaluate Language Communication Skills of Young Children.* Paper presented at the Annual Meeting of the American Educational Research Association, New Orleans, 1973.

KEEP THEM GUESSING*

Guessing games are fun and can be used to encourage students to practice vocabulary or idioms while communicating real information about themselves.

Example: Expressions of time

The teacher asks one student to think of what time he or she went to bed last night. The other students must guess the time by calling out possibilities:

"One a.m."
"Midnight."
"Eleven forty-five."

When the correct time has been guessed, it can be written on the board for visual reinforcement. The student who guessed the correct time is then asked to think of the time he or she finished dinner last night, and the game proceeds as before.

Example: *Food vocabulary*

One class member thinks of a food eaten for dinner the previous night, or of a favorite food. The rest of the class must try to guess what it is.

The teacher or a student might bring a grocery bag to class and say, "I've been shopping for tonight's dinner. Guess what I bought." As food items are guessed, they are removed from the bag and shown to the class.

*These ideas are extracted from Elizabeth Joiner's article, "Keep Them Guessing," *American Foreign Language Teacher* 4, ii(1974), 16-18.

THE JIGSAW PUZZLE*

This activity creates two needs within the students: (1) to communicate with each other and (2) to use each other as resources in solving a problem. Basically, it works on the principle of the jigsaw puzzle: Each student in a group has a piece of information, but only by sharing these pieces can group members put the puzzle together. Cooperation, careful listening, and understanding are essential if the puzzle pieces are to form a complete picture.

Example: Vocabulary can be reviewed in a meaningful and amusing way with the following game:

Each student in a small group is given a picture of an object to be described to the others without using the name of the object directly. The first letter of the name of each object is then recorded. The combined letters spell out a group "word". For example, students in a small group are each given the following objects to describe to the others:

Student 1: **C**ahier
Student 2: **R**obe
Student 3: **A**rgent
Student 4: **I**mmeuble
Student 5: **E**cole

The word formed from the first letter of each object is "craie" (chalk) and the puzzle is thus complete.

Variation 1: Puzzle parts (numbered from most ambiguous to least ambiguous clue) depict objects that are part of a scene to be guessed. Groups in the class can be in competition for the first completion of the puzzle.

Student 1: Window
Student 2: Desk
Student 3: Book
Student 4: Chalk
Student 5: Bell

The scene depicted is a *classroom*. If students have not guessed the scene with these clues, more clues can be provided in a second round.

Variation 2: Each student can generate the material for the puzzle by writing a description of him/herself on cards - perhaps four or five separate cards could be used to provide facts that would help others to identify the individual. The cards are given to the teacher, who distributes them anonymously to a group, of which the student described is not a member. Thus each student has a chance to create a puzzle for the class to put together.

Variation 3: Multiple puzzles make the jigsaw more challenging to solve. For a group of five, for example, several sets of cards can be made as follows:

Each set of five cards depicts *four* objects that go together conceptually and *one* odd card. The members describe to each other the objects on their cards. They then decide which object does not belong and set it aside. When several sets of cards have then been sorted this way, the group takes all of the odd cards and tries to determine what concept they represent. When the concept has been correctly identified, the puzzle is solved.

Example:

Round 1:

Hat
Shirt
Pants
Glass
Shoes

Odd card: Glass

Round 2:

Ham
Corn
Napkin
Beans
Chicken

Odd card: Napkin

Round 3:

Pen
Paper
Pencil
Envelope
Fork

Odd Card: Fork

Round 4:

Stereo
Television
Refrigerator
Radio
Record Player

Odd Card: Refrigerator

The odd cards describe objects that belong in a *kitchen*. The first group that comes up with "kitchen" as the solution is the winner. It is possible that a group can determine what the solution is in less than four rounds.

*This idea is taken from an article by Alice C. Omaggio entitled "Real Communication: Speaking a Living Language," *Foreign Language Annals*, 9(1976), 131-33.

SECTION B: FEELINGS, IDEAS, AND JUDGMENTS

RANKING

This activity affords students the opportunity to express their likes and dislikes or make judgments while learning and practicing the vocabulary of the lesson.

Example: French I. A unit relating to birthdays and gifts.

In the supplement to this lesson, students learn vocabulary depicting objects that might be given as gifts. Students are asked to make a list of 10 gifts they would like to receive for their birthday in order of their preference (requiring them to *recall* the vocabulary), or they might be asked to rank order a list of gifts prepared by the teacher (a task requiring them to *recognize* the new vocabulary).

The following list might be given to the students for ranking:

_____a guitar
_____a motorcycle
_____a watch
_____a ring
_____a record player
_____a book
_____a season ticket to a football game
_____a tennis racket
_____a puppy
_____a wig

Follow-up:

1. Students can discuss how they ranked the items and why.
2. Students can get into small groups and compare their rankings. A group might be asked to arrive at a consensus of the top five gift choices, requiring students to talk about their preferences with each other.

Example: A unit in which names of animals are included

The unit presents vocabulary depicting animals that are common pets. Students are asked to rank a list of pets in order of their preference, such as:

_____rabbit	_____parakeet	_____mouse
_____dog	_____monkey	_____cat
_____fish	_____horse	

Follow-up:

Students are asked to characterize their three favorite pets in terms of adjectives that describe them. A list of possible adjectives can be put on the board, including any "requests" students need.

Example:
__1__ dog – obedient, friendly, warm
__2__ parakeet – interesting, active, talkative
__3__ cat – independent, proud, soft

C. IMAGINATIVE MATERIALS

CREATING WITH VISUALS

Students are presented with a visual. Depending on the language level of the class, students can be asked individually to give a one to three (or more) line caption, or description to accompany the visual. For an activity involving more advanced language practice, students can pair off and create a short dialogue or situational story to accompany it.

Example: Visual – a telephone (individual student)

In my house we have five telephones. (one line)

In my house we have five telephones. I like to talk a lot. So I have a telephone in my bedroom. (larger context)

Example: Visual – Buying melons at an open-air market (in pairs)

A conversation between vendor and customer is created.

A description of the problems an American might have in bargaining in the Mexican market is created.

GROUP STORY

For this activity, students work in groups of two to five, or they may work individually. The teacher gives them a short list of vocabulary or idioms they have been learning and asks them to work together or alone to create a small narrative using the words on the list.

Example: Listening, Speaking, Reading, Writing, Lesson 10

Vocabulary from the lesson:

to be fed up!
especially
approximately
to look for
cheap

A story created by a student is given below as an example:

I am really fed up! Yesterday I went to Sears *especially to look for* a *cheap* shirt. The sale began at 1 o'clock. I arrived at *approximately* 1:30. There were no shirts left!

Stories can be put on transparencies or on the board and shared with the class. A vote can be taken for the best story.

WANT ADS

Students are asked to make up want ads that use vocabulary in a meaningful, imaginative way. The ads can be put together and "published" as they might appear in a newspaper in the target culture. Sample want ads can be brought in from actual newspapers and used as models.

Example: In a unit that deals with vocabulary about the rooms of the house, a sample want ad might read:

FOR SALE: Small, charming house on 14th St. 10 years old. White with red roof. Many trees. 3 bedrooms, 2 baths, large kitchen. Basement. Fireplace. Pool. Cheap! Call 271-4395. Ask for Harry.

Some other examples using vocabulary from other units follow: these were produced by second-year college French students.

WANTED: Roommate. Quiet, neat, studious. Willing to share apartment with messy, loud person. Call 283-4171.

FOR RENT: Room. Near school. Roaches, flies, and ants included. Steal at $140.00. Write owner of tenement. 111 Chittenden.

FOR SALE: Sensitive tape recorder for recording private conversations. Very reasonable. R. Nixon, San Clemente, Ca.

WANTED: Pair of suspenders for small man traveling to Waterloo. Urgent! Write N. Bonaparte, Paris.

FOR SALE: House with big hole in basement. Large clock with pendulum. Very good bargain. Telephone V. Price, 213-1000.

LOST: One head. Very skinny. Big eyes. Lost at Sleepy Hollow. Telephone 243-1313. I. Crane.

Variation:

Want ads can be gathered from a foreign newspaper for an activity in which students imagine they are applying for a job in the HELP WANTED section. Students write a résumé of their qualifications (real or imagined) and a student designated as employer picks the best qualified applicant.

ADVERTISEMENTS

Vocabulary of a given unit can be reviewed in an interesting way by having students create their own advertisements to sell a product. Students are given pictures collected from a magazine in the second language in which certain products are advertised (clothing, sports equipment, foods, etc.). A group discussion of ways to appeal to potential customers would make students aware of things to include in advertisements they create. Students could create one-minute ads that might be seen on television and present them to the class or to small groups. It is especially interesting if the students bring a sample of the product, when possible. Products may be serious or imaginary.

Examples of imaginary products

1. Parachutes that are guaranteed the first time or money back.
2. A bean bag chair. (The beans have been cooked first!)
3. An aerosol mouth spray for instant language learning.
4. A wall stretcher.
5. Cigarettes of different colors and perfumes for every occasion and outfit.

This activity has additional interest in terms of the cultural aspects of advertising. Students can talk about how foreign advertisements differ from American ads. The activity is also valuable because students learn the names of foreign products and acquire new vocabulary that relates to the object being sold.

CINQUAIN POETRY

Cinquain poetry gives students the opportunity to be creative while still having some structure. They can be created by the class working as a large group, in small groups, or individually. Each of the five lines of the poem is written according to the following pattern:

Line 1: State the subject in one word.
Line 2: Describe the subject in two words.
Line 3: Describe an action about the subject in 3 words.
Line 4: Express an emotion about the subject in 4 words.
Line 5: Restate the subject in another single word, reflecting what you have already said.

Examples:

Mountain
Tall, big
Inviting, beckoning, waiting
Your calm comforts me
Refuge

Rue
Thème du voyage
Droite, étroite, dangereuse
Mais toujours ça finit
Vie

Novia
Muy hermosa
Bailando, jugando, amando
Yo no te merezco
Inocencia

Lion
Angry beast
Killing, eating, living
They hunt you unthinkingly
King

Muerte
Trae duelo
Siguiendo, llamando, exigiendo
Siempre quitando, nunca preguntando
Ladrón

Nuit
Manteau noir
Nous enveloppe de rêves
Ne dites jamais "merci"
Paix

PETITES ANNONCES

(These ads were prepared by second-year French college students)

OFFRES D'EMPLOI

CHERCHE PERSONNES pour construire jouets. Doivent être petits, chanter bien, savoir gerer cerfs. Payés par la joie des enfants. Rép. imméd. Le temps se presse. Père Noël.

VOULU

JE CHERCHE un homme honnête. Diogènes, dans la rue.

VOULU: Paire de bretelles pour homme de petite taille pour voyager à Waterloo. Pressant. N. Bonaparte, Paris.

VOULU: Jeune fille pour partager loyer. Environs très rustique ch. donne sur eau courante. Opéra au-dessus. Ecr. Le Fantôme de l'Opéra.

DEMANDES D'EMPLOI

HOMME avec beauc. d'expér. Connaissance des affaires politiques, d'espionnage. Pos. exec. préf. Ecr. R. Nixon, Buenos Ayres.

ARBITEUR désire poste. Résolver guerres. Rec. par Hector et Demokos. Troie.

DEMANDES D'EMPLOI

VIEIL HOMME, un peu handicapé, veut travailler dans église. Beauc. d'exp. en sonnant cloches. Ecr. Quasimodo, Cathéd. Notre Dame, Paris.

JEUNE FILLE a besoin de rendez-vous. Pas d'exp. mais beauc. d'enthousiasme. Télé. 294-0514. Dem. Linda.

A LOUER

NICE: Maison à louer. Comft. Station baln. d'été et d'hiver. 5 p. cuisine, balc, tél. air climatisé. Télé. 777-00-00.

CHAMBRE: près du campus. Cafards, mouches, fourmis y compris. Forfait $140.00. Ecr. Propr. du taudis.

MAISON avec gros trou au sous-sol. Grand horloge, balancier. Fort peu d'occasion. Bon marché. Télé. V. Price, 213-1000.

AVION: bonne condition, beauc. utilisé. A. de St. Exupéry, Soc. des Pilotes.

CHAMBRE: parfaite pour un garçon sérieux. Près de Rome, bien meublée, tt. conf. Bon marché. Ecr. Vittorio.

A LOUER

ETRANGERS: chbrs cft. propre à louer dans une auberge. Face à une rivière. Nous préférons hommes riches. Ecriv. Martha, Tséchoslov.

A VENDRE

PUISSANTE magnétophone pour enrégistrer conversations. Très raisonnable. 662-3422. R. Nixon, San Clemente, CA.

DISQUES: Scarabées, J. Holliday, fr. Osmond, Chuck Berry, 32 en tout. Faites un offre. L. von Beethoven. 831-5609. Les soirs.

A VENDRE: une bonne langue. Bon marché. Ecriv. Denny Hall 262, OSU.

A VENDRE: Bâtiment. 4 étages. Y compris prof. de français. Vraie occasion.

OBJETS PERDUS

PERDU: Petit chien. Sale, laid. Rép. au nom de "Salaud." Télé. M. Salamano. PA 2113.

PERDU: Rose. Très valab. Perdu dans c. galaxie.

NARRATIVES

SECTION A: **FACTS**

BASE NARRATIVE

All of the activities under *Narratives* will refer to the 19th century Spanish short story, *Los deseos.* It is the story of a poor, elderly, rural couple who sit by their fireplace and wish for the material possessions of their neighbors. Suddenly, a fairy godmother appears and offers to grant them any three wishes they want, saying that she will appear the next morning. Later that evening, the couple's attention again turns to their neighbors. They inadvertently use up all of their wishes: The wife covets a large sausage that her neighbor had that day, and it appears in their home; the angry husband curses his wife, and the sausage becomes a part of her nose. The last wish is used in removing the sausage, leaving the couple where they began.

STUDENT-GENERATED REVIEW MATERIALS

The responsibility of preparing review materials does not always have to be in the hands of the teacher. Students can take the responsibility of preparing one day's warmup for the rest of the class, or of preparing questions and activities for review of a story. A few suggestions among many possibilities follow:

TRUE-FALSE QUESTIONS

Students are asked to prepare a set of true-false statements involving the content of a reading passage.

Example: 1. The couple was very content with their possessions.
2. The fairy godmother gave the old couple three wishes.

Variation: TRUE-FALSE SCRAMBLED SENTENCES

If students are skilled at scrambling sentences into meaningful chunks, they can prepare a few true-false scrambled sentences on cards to pass out to classmates.

Example: 1. gave/The fairy godmother/three wishes/the old couple

FREE RESPONSE QUESTIONS

Students are asked to prepare a set of questions based on the content of the reading passage.

Example: 1. What is one thing that the couple wanted?
2. On whose nose was the sausage stuck?

INCOMPLETE STATEMENTS

Students prepare a few unfinished statements based on a reading passage. Other students will need to listen carefully to the meaning in order to complete the statement.

Example: 1. The fairy godmother entered the house through the_____.
2. The person who wished for the sausage was the_____ ___.

INFERENTIAL IDENTIFICATION

Students are asked to prepare statements that various characters might have made.

Example: 1. I'm sure the village would accept me more if I had nicer clothes.
2. Happiness is a fine pair of boots.

EITHER-OR QUESTIONS

Students generate either-or statements based on the content of the reading passage.

Example: 1. Did the husband wish for a house or a horse?
2. Did the fairy godmother come through the door or the chimney?

SECTION B: **FEELINGS, IDEAS, JUDGMENTS**

PERSONALIZED QUESTIONS

The teacher or the students ask questions involving feelings, ideas, or judgments about a theme related to the reading passage.

Example: 1. If you had only one wish, what would you wish for? Why?
2. Which person in the story would you prefer to have as a roommate? Why?

LIKERT-TYPE SCALE

See page 5 for directions.

Example: How important are possessions to you? Find out by seeing to what extent you agree or disagree with the following statements.

_____I would rather spend $200.00 on a trip with a friend than buy a new stereo with the money.

_____etc. . . .

SENTENCE BUILDER

This activity provides beginning language students with linguistic structure. Students are presented with parts of sentences arranged in columns from which they can construct sentences expressing personal points of view. The following sentence builder is related to the theme of wishing and desiring:

I want to	go to Disneyland	next year
	learn to play chess	every day
I'd like to	have a lot of money	now
	make a new friend	once a week
I'm anxious to	take a siesta	tomorrow
	buy some records	
?	?	?

The open-ended question mark is an invitation for students to say anything they can and want to say. They can refuse the invitation if they are more comfortable with the security of the options given.

EVALUATION OF READING

Example: *Question-answer (group or whole-class)*

Was one character more covetous than the other? What makes you think that?

Example: *Incomplete statements*

The person most to blame for the couple's unhappiness was_____.
The moral of the story is_____.

Example: *Multiple choice*

In my opinion the saddest thing about the couple in the narrative is that they . . .

a. wasted their wishes
b. wanted too much
c. did not care for each other
d. ?

RANKING

Students are presented with a list of some kind or create their own, and then rank the items according to a given criterion. They can then share the reasons for their ranking of choices:

Example: 1. The following are ten things many people might wish for. Rank them in order of your preferences.
2. If you had three wishes, what would you wish for? List your wishes in order of preference. Share your wishes and preferences with classmates. Can you explain your choices?

SECTION C: IMAGINATIVE MATERIALS

INTERVIEWING CHARACTERS

Example: Imagine that you could interview one of the characters in the narrative. Which one would you interview? What questions would you ask? What do you think the character's answers might be? With a classmate, role-play the interview that might take place.

CHANGING THE STORY

This activity can be done by individuals, groups, or as a whole class.

1. POINT OF VIEW

Example: We have read the narrative from the point of view of an outside observer. However, each character in it probably saw things from a different perspective. Pick one of the characters and retell the story from his or her point of view. (The fairy godmother, the neighbors, the man, the woman.)

2. NEW ENDING

Example: If the second wish had been different, the story might have ended quite differently. Retell the story, substituting a different second wish and creating a new ending.

CREATE A STORY

This activity can be done by individuals, groups, or as a whole class.

1. FAIRY TALES

A new story is created of the same genre as the story read: detective stories, science-fiction, mystery, fairy tale, etc.

2. BEGIN A STORY

Individuals or groups create the beginning of a fairy tale and trade off to others to finish them. This can be done between different language classes of the same level as well.

ROLE-PLAY

Students can act out situations suggested by the original story or reenact the story itself, with a new twist.

Example: 1. Suppose the couple lived in the 20th century. How might the story and their wishes change? Role play the story from our point of view.
2. Suppose the couple were rich. How might the story go?
3. You and a friend are lost in a jungle. A talking hippo grants you one wish. Role play the situation.

CULTURE

SECTION A: FACTS

THE JIGSAW PUZZLE

Culture: Rather than relying on a culture presentation by the teacher, students share the responsibility of teaching one another various facts about a given cultural concept.

Example: French Bread

Each student is responsible for teaching the following materials to others in the group, using information provided on cards. (Materials can be gathered by students or by the teacher. A good source for French cultural materials is J. Dale Miller and Maurice Loiseau, *USA-FRANCE Culture Capsules,* Culture Contrasts Co., 1974.)

Student 1: The importance of bread to the French family; bread as a national symbol
Student 2: A description of the French *baguette.*
Student 3: The way in which bread is eaten at the table in France.
Student 4: Proverbs and sayings that depict bread and its importance in French life.

Students then summarize together the ways in which French and American bread differ, basing their conclusions upon the information that they have provided to each other.

Proverbs and Clichés: A list of proverbs in the second language is provided to members of the group along with a narrative that has been divided into four or five parts. The narrative describes a situation that is illustrative of one of the sayings. For example, a story is given to the group that illustrates the proverb, "A stitch in time saves nine." Each student tells a part of the story to the group. When it is complete, the group decides which proverb on the list applies to their particular story.

SECTION B: FEELINGS, IDEAS, JUDGMENTS

SOCRATIC QUESTIONS

We often conceive of culture lessons as "listen-while-we-tell-you-how-it-is." However, we can encourage student input here just as elsewhere, if we ask the right questions—and invite the student to ask them as well. In all of these activities, the focus is not on the "what" of the cultural behaviors, but rather on the "why."

1. PERSONAL EXPERIENCES

Example: 1. Have any of you ever visited X country? What did you observe about this behavior?
2. Do you have friends who have visited X country? Have you learned anything from them?
3. What have you read that might help us understand this behavior?

2. MAKING EVALUATIONS

Example: 1. Why do you suppose Carlos (Hans, Brigitte, Joe) behaved as the story (minidrama, capsule) described?
2. What else do you know about French/Spanish/German/American culture that might help explain this behavior?
3. Is that behavior really so different from your own? For example, (give specifics).
4. What questions can you ask to try to get at the explanation for this behavior?

SECTION C: IMAGINATION

CREATE A DIALOGUE

In areas of the country where the students' community includes subgroups of the target culture (e.g., New England, Florida, New York, Texas, California, etc.) students may be interested in learning about some second-language dialectical variations. Using a dialogue from a lesson, students try to change it to reflect culturo-linguistic traits of a particular subgroup of the target culture. For example, they can replace nouns, verbs, idioms, etc. of the original dialogue with expressions particular to the subgroup.

Example: A nonnative speaker of English who lives in the southeastern United States is using a text that reflects the American English spoken in the midwest. His task is to change the following dialogue so that it reflects the English spoken in his community.

Dialogue: In a Restaurant

Waiter: Good evening. How many?
Patron: A table for one, please.
Waiter: This way, please.

Waiter: Would you care for a cocktail before dinner?
Patron: I'll have a dry martini.

Waiter: Are you ready to order now?
Patron: Yes. I'd like a steak, medium-rare, with a baked potato and sour cream.
Waiter: What kind of dressing would you like on your salad?
Patron: Thousand Island.
Waiter: Would you like coffee now or later?
Patron: I'll wait until after the meal, thank you.

Waiter: Would you care for dessert?
Patron: What kind of pie do you have?
Waiter: Cherry, blueberry, apple, and lemon meringue.
Patron: I'll have apple, please.

Created Dialogue: (The student has changed the scene to breakfast in a restaurant.)

Waitress: What for you?
Patron: Let me have a couple of scrambled eggs and some sausage.
Waitress: You want grits or hash browns?
Patron: Oh, I guess I'll have some grits this morning.
Waitress: Biscuits or toast?
Patron: You got some good gravy?
Waitress: Yeah, red eye or big gravy?
Patron: Well, let me have some big gravy for the biscuits and throw a little red eye on the grits.
Waitress: Coffee?
Patron: Yeah, black, please.